

## BREDON<sup>1</sup> HILL\*

In summer time on Bredon  
The bells they sound so clear ;  
Round both the shires they ring them  
In steeples far and near,  
A happy noise to hear.

Here of a Sunday morning  
My love and I would lie,  
And see the coloured counties,  
And hear the larks so high  
About us in the sky.

The bells would ring to call her  
In valleys miles away,  
"Come all to church, good people ;  
Good people, come and pray."  
But here my love would stay.

And I would turn and answer  
Among the springing thyme,  
"Oh, peal upon our wedding,  
And we will hear the chime,  
And come to church in time."

But when the snows at Christmas  
On Bredon top were strown,  
My love rose up so early  
And stole out unbeknown  
And went to church alone.

They tolled the one bell only,  
Groom there was none to see,  
The mourners followed after,  
And so to church went she,  
And would not wait for me.

The bells they sound on Bredon,  
And still the steeples hum.  
"Come all to Church, good people,"—  
Oh, noisy bells, be dumb ;  
I hear you, I will come.

<sup>1</sup> Pronounced Breedon.

\* From "A Shropshire Lad," by A. E. Housman, by kind permission of the Author and of the Publisher, Mr. Grant Richards.

# BREDON HILL

\* Words from  
"A Shropshire Lad"  
A. E. HOUSMAN

George Butterworth

*Con anima*

VOICE *p*  
In sum - mer time on Bre - don The

PIANO *mf* *pp*

bells they sound so clear; \_\_\_\_\_ Round both the shires they

*cre - - - scen - - - do* *f*  
ring them In steep - les far and near, A

*cre - - - scen - - - do*

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hap - - - py noise - to hear.

*p* Here of a Sun-day morn - ing My love and I would lie,

And see the co-loured count - ies, And hear the larks so

high *f* A - bout us in the

sky. *f*

*p* The bells would ring to call her In

*dimin.* *pp*

val - leys miles a - way: *f* "Come

*cre* - - - scen - - - do

all to church, Good peo - ple; Good peo - - ple come \_\_\_\_\_ and

*mf*

pray." \_\_\_\_\_ But here my love \_\_\_\_\_ would

*p* *rit.*

stay. \_\_\_\_\_

*a tempo* *f a tempo*

And I would turn and an - swer A -

*p* *dim.* *p*

mong the spring - ing thyme, \_\_\_\_\_ "Oh, peal up - on our

*f*

cre - - scen - - do *mf*

wed - ding, And we will hear the chime, And come \_\_\_\_\_ to

*piu forte*

*cresc.* *f*

church in time." \_\_\_\_\_

*f* *ff*

*Ad.*

*f* *dim. e rall.* *pesante* *p*

*Ad.*

Tempo moderato *p*

But when the snows at Christ-mas On Bre - don top were

strown, My love rose up so ear - ly And stole out un - be - known And

went to church a - lone. ——— They tolled the one bell on - ly,

Groom there was none to see, The mourn-ers fol-lowed af - ter, And so to\_ church went

she, And would not wait for me. —

*cresc.* *sf* *p*

This system contains the first two staves of music. The vocal line is in 3/2 time, starting with a half note 'she,' followed by a quarter rest, then eighth notes 'And would not wait for me.' with a long dash. The piano accompaniment consists of two staves. The right hand has chords, and the left hand has a simple bass line. Dynamics include *cresc.*, *sf*, and *p*.

The bells they sound on Bre - don, And still the steep - les

*pp*

This system contains the next two staves. The vocal line continues with 'The bells they sound on Bre - don, And still the steep - les'. The piano accompaniment features a key signature change to one sharp (F#) and a *pp* dynamic marking.

hum. — "Come all to church, good

*animando molto* *f*

*animando molto*

This system contains the third and fourth staves. The vocal line has a hummel line followed by 'Come all to church, good'. The piano accompaniment is marked *animando molto* and *f*, featuring a more active bass line.

peo - ple," O noi - sy bells, be dumb; I

*p* *ff*

*f* *molto* *cresc.*

*Red.*

This system contains the final two staves. The vocal line concludes with 'peo - ple," O noi - sy bells, be dumb; I'. The piano accompaniment features a key signature change to one flat (Bb) and a *ff* dynamic. It includes markings for *f*, *molto*, and *cresc.*, ending with a *Red.* (Reduction) instruction.



hear you, I will

*a piacere f*

*ff colla voce*

*f*

*Red.*

Detailed description: This system contains the first two measures of a musical piece. The vocal line (treble clef) has a key signature of one sharp (F#) and a common time signature (C). The lyrics "hear you, I will" are written below the notes. The piano accompaniment (grand staff) features a right hand with a half note G4 and a half note A4, and a left hand with a half note G3 and a half note A3. The piano part includes dynamic markings *ff colla voce* and *f*, and a crescendo hairpin.

Tempo moderato

come.

*p*

Detailed description: This system contains measures 3 and 4. The vocal line continues with the word "come." followed by a dotted line. The piano accompaniment features a right hand with a half note G4 and a half note A4, and a left hand with a half note G3 and a half note A3. The piano part includes a dynamic marking *p* and a crescendo hairpin.

Lento

*sf*

*p*

*pp*

*ppp*

Detailed description: This system contains measures 5 and 6. The vocal line has a half note G4 and a half note A4. The piano accompaniment features a right hand with a half note G4 and a half note A4, and a left hand with a half note G3 and a half note A3. The piano part includes dynamic markings *sf*, *p*, *pp*, and *ppp*, and a crescendo hairpin.